

ADVANCE READER COPY

metarhythm

OR G CITY AN

KAHLIL
CRAWFORD

ØRGAN C1TY

metarhythm

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PLUR

peace love unity respect

Family, Friends
Inspirers, Collaborators
Synchronized Chaos
& Unrated Magazine

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4WØRD

...I have always enjoyed reading the work of writers with unique voices that don't merely tell stories, but who challenge the reader to think. Kahlil Crawford is adept at this skill. As I read the pages of ØRGAN C1TY, it hit me: this is more than a collection of his pieces, it's an entire moment that you are being invited to participate in. Each piece challenges you to think for yourself. There is no hand-holding here. For me, this is why his approach works in such an intellectually stimulating manner.

In a world where we are often coddled, cajoled and programmed... re-programmed into believing we like things via media across the board and across mediums, ØRGAN C1TY serves as a much-needed mental respite from the digital fodder we are constantly being fed. There is no ideological hard sell or emotional manipulation in these pages. In each offering, Kahlil brings you into his headspace, whether embedded in the page or just detached enough for you to accept the facts as he conveys them. And by doing so, he effectively entices us to wonder, "What will he offer us next?" It's much like going to an Art Gallery or Museum filled with curiosities from the past – well-placed and poised to spark your interest and imagination.

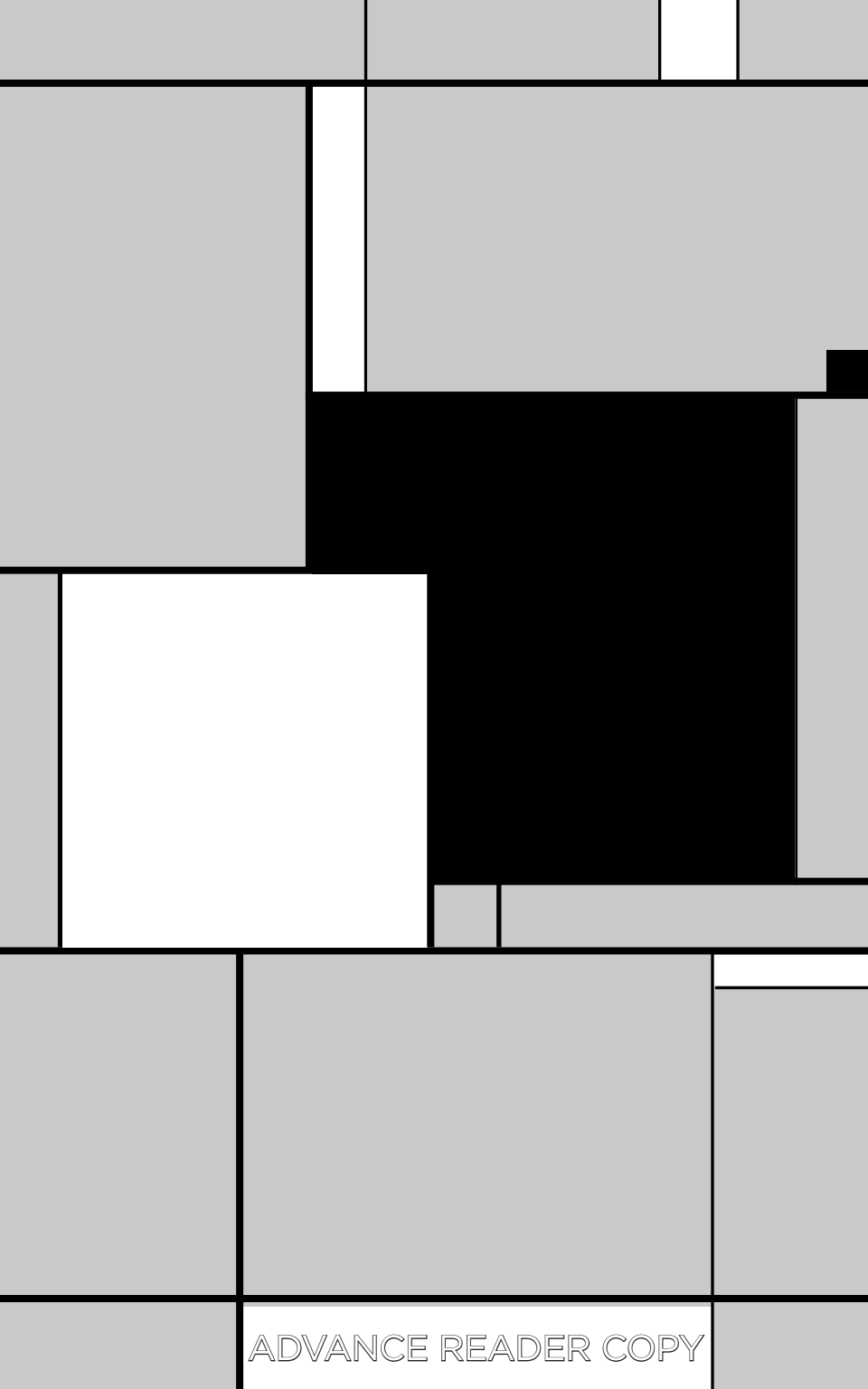
Kahlil is, in fact, a Curator. For quite some time, he has curated Artists and their Art, and Music and information – much like he curates his own words. ØRGAN C1TY is a conceptual work that showcases his work as well as his keen eye and talent for pairing the visual with the textual. As a music lover and Journalist, Kahlil also has the wonderful ability to weave melodies and tones throughout the entirety of what you read and see within these pages. It's all rather enjoyable!

We are living in a time when people don't pay attention. There are too many reasons to list for that and not the point of this moment. Bottom line, paying attention these days requires a real desire for awareness. ØRGAN C1TY invites you to pay attention not only to what is on the page, but what you see around you when you're done reading it. As one who works with music and in words myself, I live in a constant state of observing people and my surroundings for my work, as well as for my sanity and my humanity. I need to understand things, not just take them at face value. So, I observe, research and ask questions.

I adore people who pay attention. Kahlil is masterful at that, and he brings the seemingly lost art of paying attention to his work. He also challenges you to do the same. I believe our shared desire to understand that which is different, and not just what we are familiar with, is why we became fast friends. Everyone doesn't understand that true creativity and discovery flourish when you step outside of your comfort zone. You can't add fresh references to your menagerie of inspiration by doing the "same old, same old" the same old way. Complacency is poison. There is no poison in this work. Point blank, both the writer and his work are refreshingly engaging – they remind me of the power that is objective observation, past and present, shared in the purest kind of storytelling – accompaniment-free.

Kahlil sees beyond surfaces and reads the bits and pieces of a person or a moment that most don't see. He sees all of the details down to the finest of them. He spots the ironic, ridiculous, poignant, beautiful, hypocritical, political, melodic, textural and abstract. He sees all of it. He sees it and then he writes – he goes with it. He experiments and explores the fusion of styles and does so with no explanations or devices. He gives it to you the way he sees it with no desire to coddle, cajole or program...re-program...de-program you...me...the reader. I respect that. It's honest work. I needed this read – I needed the real and rhythmic of it. And I know I am not alone in that need these days. With that said, I am truly honored to welcome you to ØRGAN C1TY.

—Jannae Jordan



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MANIFEST

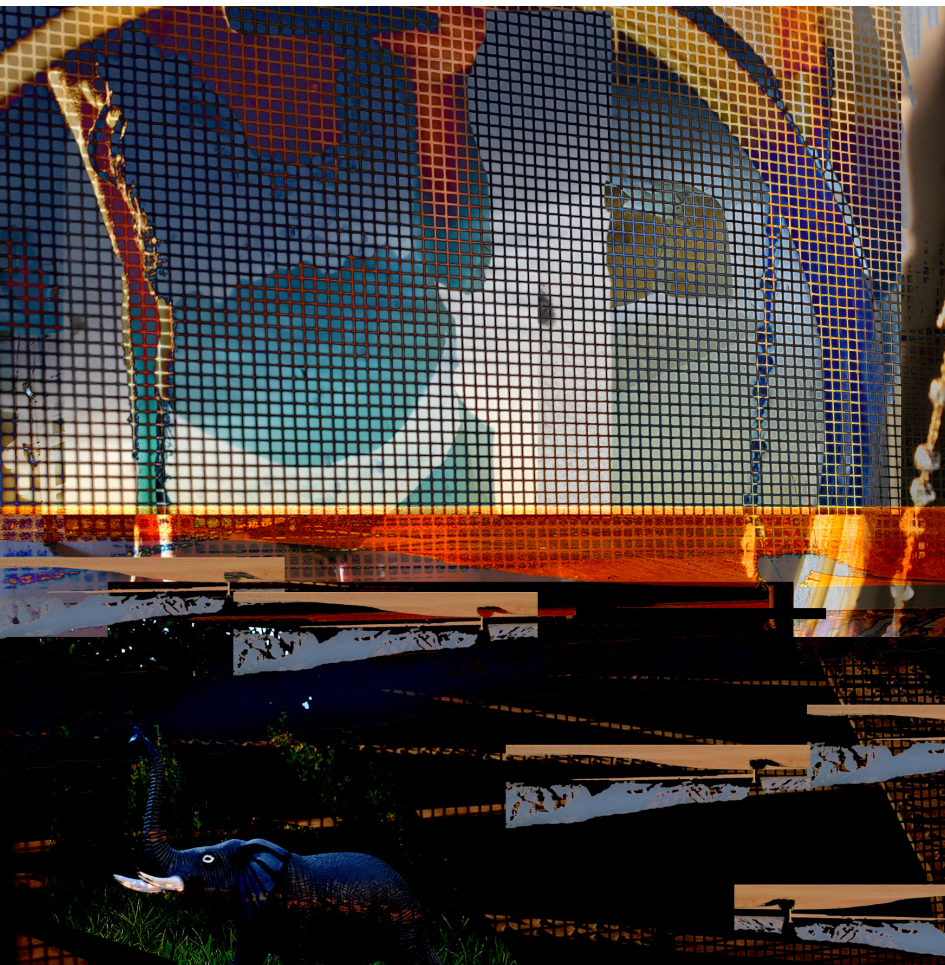
Inspired by the urban utopianism of the Detroit (Motor City)Techno, ØRGAN C1TY envisions an organic metropolis governed by the laws of nature versus capitalism and hate. It operates on principle — the *straight-ahead* principle pioneered by Miles Davis and advanced through Be-Bop and Jazz.

“ØRGAN C1TY” is a cyberspatial play on the word “organicity,” which I believe is key to creative (r)evolution.

As a statement on music, dance and culture as “metarhythm,” ØRGAN C1TY illuminates creativity as a conduit through which the soul may travel. Therefore, the purpose of this book is to stimulate the reader’s soul and inspire new thought for musicians, dancers, writers, artists and creatives of all stripes.

The ultimate aim of ØRGAN C1TY is to achieve existential balance and creative immortality.

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Mirror Mirror

RΣZ1ST

Creative freedom determines artistic wellness, quality and receptivity. Cultural variance, intrinsic motivation, cognitive evolution and human organicity advance the holistic composition of anticolonial art and sound design. The avant-garde is its critical essence — our conscience stretches artistic innovation and advances it across the creative diaspora.

Creative innovators must reclaim their right to universal freedom. Artistic visualization and expressive outlets quench our innate need for liberation, thus igniting conviction and inspiring motivation.

Miles Davis shunned retrospective sonic concepts no matter how successful they were. As a result, his “straight-ahead” Be-Bop revolutionized mid-century sound with a relentlessly forward-thinking approach, lasting sonic impact and timeless influence. Perhaps all cultural designers would be well-served by following his example.

As a creative technologist, I remix colonial theories into abstract parables to simplify existential and cyberspatial complexities. I believe my avant-garde approach to artistic resistance will help salvage and redefine our humanity.

GRAF

The future is now ↓
The future is known.
The past is unknown.

The future is collaborative →←
not autonomous.

The future is organic ~
not digital.

Futura (2000).
The future is love.

The past is disco.
The present is then.

The phuture is acid.
The future is free.



Water Over Heaven

SOUND

Music charges in → sometimes stays ↓ then dashes away →

Wielding a power like no other,
it inspires, motivates & transforms.

Along with dance,
music is the most
kinetic art form →
acting in reverse ←
stimulating our potential
holding us captive ↓
elevating our being ↑
sometimes forever.

The power of the word –
lyric, chorus, call & response –
captures the mind.

The power of composition –
beat, tempo, rhythm & melody –
captivates the body.

Together,
they possess & catapult us
into states of trance –
altering our consciousness,
attitudes, beliefs, decisions
& movements.

Music informs, heals
& never stays the same.

Its creators –
sonic vessels, conduits & shamen –
transcend its notes & arrangements.

Music is an orchestra of transformation
that is nothing but unpredictable.
Improvisation lurks at each turn –
awaiting compositions to
pounce upon & disrupt.

In music, change is not an option –
it is a universal fact.

In its most extreme state,
Music is Revolution
capturing & aligning
the collective conscience
& movement.

R1THYM

(Meta) rhythm
posits that today is yesterday
& tomorrow is today.

My (motion) rhythm
began with Tron [1982] & Blade Runner [82]
(Do Androids Dream of Electric Sheep?)
then ended with The Matrix trilogy [99.2003.03].

My (plastic) rhythm
began with Italian Futurism [1909] & Cubism [10]
then ended with AfrOfuturism [93].

My (meta) rhythm
began with Electro [1982] & Detroit Techno [85]
then continued with Jungle [91] & Drum 'n Bass [93].

(Meta) rhythm
is less about time
& more about movement →
how we move on this Earth
while the Earth moves itself
and humanity →

the heat of the sun,
the gravity of the earth
& the cold of space
envelops us –
powering our
timing & rhythms.

Enter [1983] the (meta) rhythm:
Rhythm is Clear [83]
Rhythm Is Rhythm [87]
& Inner City [87] Boundaries [91] withdrawn.



Ready, Player, Sky

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BΣ1NG

Black warehouse
spaces by[te]
abstract misfits
underneath
subliminal
soundscapes:

Green-tipped
dreadlock
soundbwoy.

Psychedelic riddims:

Astro-beat junkies scratch
transparent primitive futures
& abstract language codes.

Nag Champa visions:

Underground niteclubs,
Bryant Street rent parties;

where renegade
dub tribes defend
displaced diasporas.

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DΣZ1GN

Design lacks improvisation.

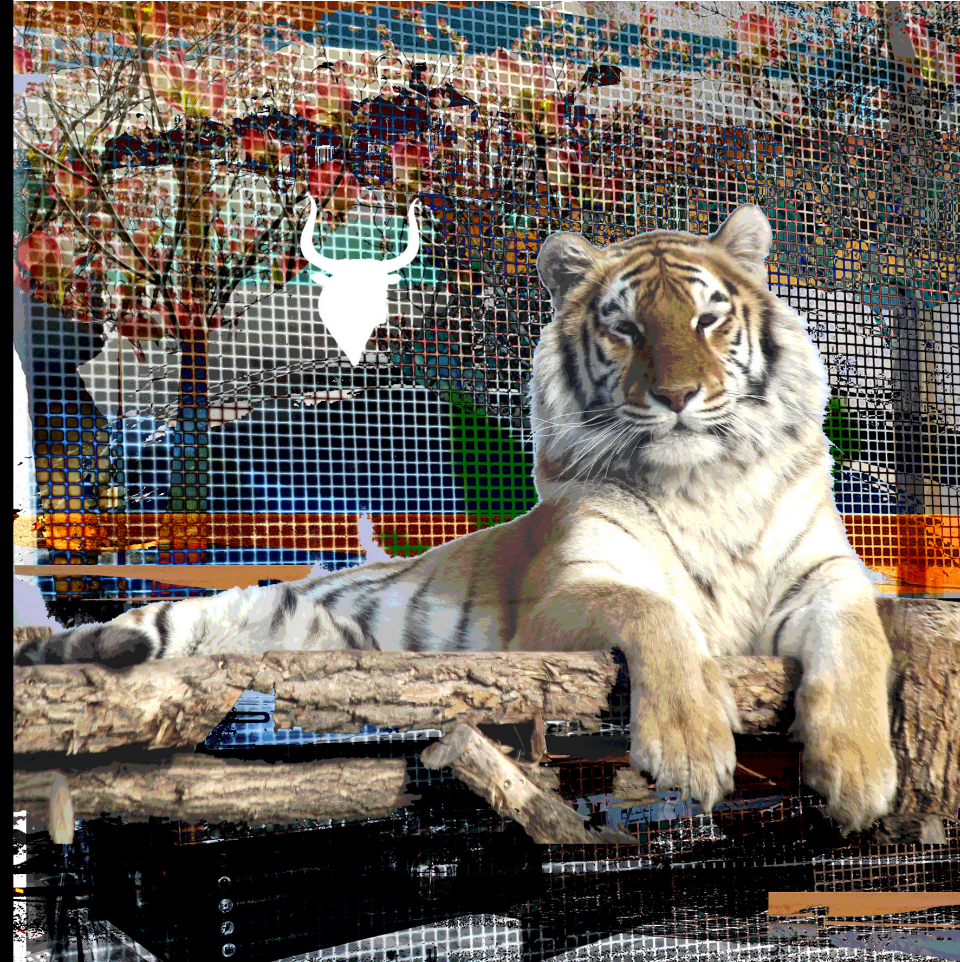
The most heralded Be-Bop artists were master improvisers.

We champion the arts but fear implementing them into our commercial lives...

We voice art appreciation but don't institutionalize it – which is why art is largely anti-institutional...

That makes us cultural hypocrites, which leads to our social discomfort and unrest.

We fear risk, so we don't want to take risks, because we think we'll lose rather than win.



TECHNØ

As technologists demystifying international data politics, we advance data activism and journalism toward victory in the fight for universal human rights and social justice.

Our mission is critical within the context of data access regulation to prevent an overt monopolization of the web. We can achieve this through critical technology usage in order to raise awareness, develop solutions and build capacity. In effect, we must equip digitally autonomous people to holistically resist worldwide data imperialism.

Technologists must overcome our vulnerability to the governmental regulation of public data. If we do not elect political officials that can advocate on our behalf, we become subject to governmental powers should they decide to regulate the web.

Technologists are in competition with the government, “big tech,” and the corporate sector for user mindshare in the marketplace of behaviors, policies and ideas. We compete for user focus in a financially pressurized, money-driven market in a rapidly changing global context. However, we do not assert an agenda as much as provide an alternative for autonomous citizens to successfully resist data monopolization.

Inspired by data activists and journalists, technologists must determine competition as mindset versus actuality. Therefore, our “competitive data set” is a reflection of the collective consciousness of our users. Most users seek to subvert data monopolization as well as the perversion and manipulation of public information. Therefore, we must provide users information in the support and empowerment of their “decision data set.”

Despite challenges we face from our profit-focused competition, technologists must persist in our service-based ethos and programming. Ultimately, our job is to empower data activists and journalists to re-position competitive assets for the common good (versus corporate profit/governmental control), hence financially empowering users rather than merely taking their money for profit.

Our advancement strategy is inclusive rather than exclusive. We treat our community as empowered users rather than a mass of consumers subject to profit and/or rule. Though governments and corporations often claim to make products FOR the people, technologists must create and advance programming for the people that is OF the people.

We aim to liberate the masses from data monopolization. Therefore, our user pool includes anyone seeking to actively resist data imperialism.

Data activists are “foot soldiers” for digital equity and journalists are their global advocates. Through digital and physical protests, activists “sound the alarm of injustice” to awaken the masses to the horrors of data imperialism. Meanwhile, journalists broadcast the alarm to the wider public in areas where the activists may not be able to reach. Journalists tend to have robust social media followings and readerships that can help spread activism wider and faster.

By helping to build and align the knowledge bases of data activists and journalists, technologists can empower them to jointly mobilize data equality initiatives and mass communications to the effect. In return, we can garner their feedback and activity data to (re-)design, implement and globally expand subsequent programming and events on their behalf.

T.A.S.

“...temporary autonomous zones (help) keep alternative strains of culture alive in the modern American mind.”—*Mariette Papić, Digital Nomad Manifesto*

Coined in 1990 by “poetic terrorist” Hakim Bey, the term temporary autonomous zone (T.A.Z.) preserves and advances the creative, nomadic energy of human autonomy – an interconnected network of resistance communities committed to existential transformation and organic living. According to Bey, T.A.Z. is an existential refusal to “wait for a revolutionary moment, and instead create spaces of freedom in the immediate present whilst avoiding direct confrontation with the state.”

Once mobilized, a T.A.Z. requires T.A.S. (Temporary Autonomous Security). Since most T.A.Z. camps are now digitally powered, cybersecurity is pertinent to nomadic safety and sustainability. Due to the organic nature of T.A.Z., a holistic approach to cybersecurity ensures social, digital, physical, analytical and psychological wellness for digital nomads worldwide. Join us.

UTØP1A

Technology conglomerates will access transcendental languages, localities, and emotions. Digitization shall enable nations to eliminate tactile human engagement to speed up global development – scaling and management...sans human capital. User culture will become multi-sensory, as digital technology transcends behavior responsiveness.

Shapeshifters teleport deep into the human psyche as post-mortem cyborgs intuitively track user migration toward unnavigated web sectors (ergo eternity). Virtual designers post-construct our digital experience and, in the process, self-/co-create and viralize the omniverse. Human thought is rendered obsolete as augmented data decimates theoretical relativity.

As post-apocalyptic users, how will we feel and process the inevitable – an existential shift from organicity to digitopia? How shall we determine our browsing instincts sans emotionality in the midst of the digital monetization of conglomeration? By extending our collectivism beyond the Internet (War) of Things (IWOT)...or is it the Internet War ON Things (i.e., the digital piratization of tactile spaces mutating into an emotionless omnipresence)?



Party City

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MACH1NΞ

Industry veteran Matt Boroff conjures new rhythmic spells with “Future Crimes” from the oncoming Beautiful Machine collection — a musical narration on human fate.

Its atmospheric orchestration hearkens early Portishead — a dubbed infusion of trudging rhythm, sparse syncopation, jogging riffs and wailing feedback. His gapped, metric chants sculpt meditative space for our dystopian meanderings:

*In a courtroom drama of 1's and 0's
Our humanity is on trilliaaall...*

Boroff then choruses shrill, end-time prophecies proclaiming:

*We're all guilty of Future Crimes...
...And now we're gonna pay for our Digital Sins.*

Halfway through the track, Boroff pivots into electronic abstraction with low, gurgling basslines echoing our “digital sins.” Our meditation descends into a state of purgatory revealing the immeasurable gravity of our malintent. His digital gavel thrashes down harder and harder upon our seemingly unforgivable transgressions.

With its chaotic movements and apocalyptic oratory, Future Crimes, indeed, provides a stark and timely perusal of our failing mortality before the Beautiful Machine rains down upon us.

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BELMONT

Mr. Sync sported a sharp crew cut with tailor-perfect khakis and collared shirts daily. He taught his syllabus-driven Religion class with a focused relentlessness that left little time for personal rumination. I would not say he was a disciplinarian, but he observed student activities and movements with a gentle, yet steely, authoritative gaze. When you walked by Mr. Sync in the hallways, you tended to quiet your conversation a bit or trot slightly more upright.

One day, while in college, I walked by him on Belmont Avenue near Clark Street in Lakeview — one of Chicago's unofficial alternative life and style hubs. Punks, art students, ravers, hippies, gays — you name it — paint(ed) its concrete canvas with their respective strokes and rhythms. Sync blended into the environment with his tight leather, chains, and high boots. Our eyes briefly met and we exchanged “Hi”s while the CTA Brown Line rumbled in the background — a swift, mutual acknowledgment of our parochial kinship as we passed each other along the sidewalk. I learned, years later, that Mr. Sync had passed away from AIDS.

“Clark & Belmont” became my “home away from home,” as I progressed through adolescence into young adulthood. My college experience evolved me from a subtypical, South Side hip-hop kid rooted in House music and its antecedents into a more cosmopolitan Junglist and Techno music enthusiast. Whether it was shopping for rave gear and electronic music mixtapes, or just skating and hanging out until it was time to go raving or clubbing — Clark Street became my primary dwelling place. The neighborhood's flagship shop, The Alley, had a tense, dark edge that I have since felt nowhere else other than Reggie's Rock Club on the South Side.

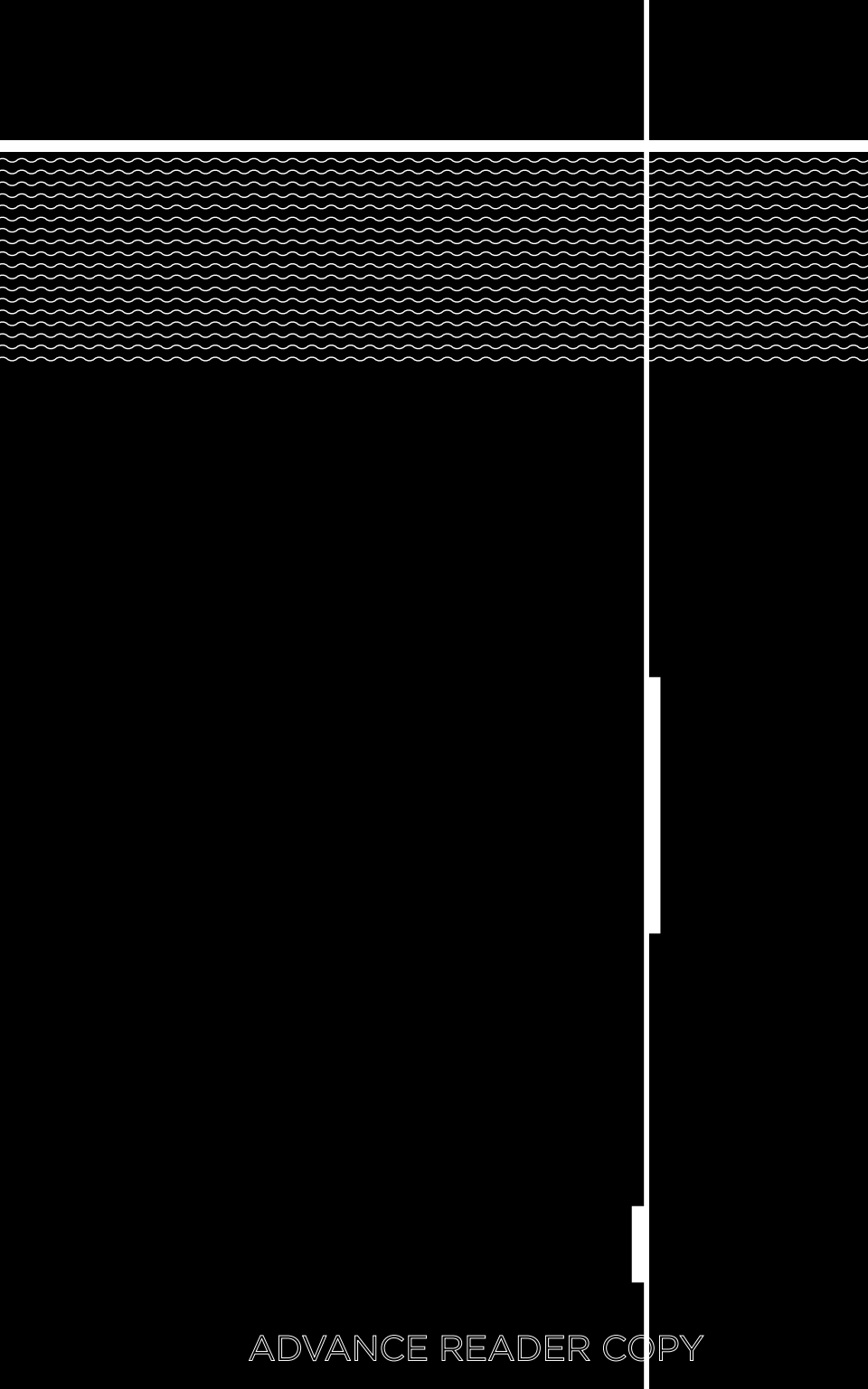
Every now and then, I would run into other students from Mr. Sync's class when I was around Clark & Belmont. It's funny how we, as Catholic high school religion students, seemed to thrive in Lakeview's deeply embedded anti-society. Perhaps the neighborhood's underlying brokenness and misfit undertones represented the type of environment Jesus would have dwelled in (when the DePaul students depart for their breaks, the human suffering in Lakeview is much more visible and evident).

When driving along Lake Shore Drive, from the South Side to the North Side, you can feel the shift in economics, demographics and human mentality. Vacationers coat the well-paved streets and parkways, and the environment starts to appear more like Chicago's tourist rendition. The sun seems to start shining a little brighter as you head “up North” from “out South.” The North Side is UP, the South Side is OUT — maybe we need to tilt the compass a bit. 🤔

To boot, this existential dilemma makes for highly storied art and scholarship. Many young idealists, creatives and would-be intellectuals flock to Chicago for a quality education — then struggle to grasp, change or accurately portray the socio-economic and ethnopolitical corruption in our beloved “City of Big Shoulders” — perhaps the reason why Chi-Town houses several of our nation's “elite” art colleges and universities. Attempting to resolve this Chicago peril is a lot to shoulder, and only a vivid imagination can begin to see and/or attempt to will it otherwise.

In the mid-to-late '90s, many ravers and punks wore long link chains clipped to their pocketed skirts and pants (or kilts if they were super hardcore) — there was typically either a wallet or set of keys attached to the other end. For some reason, I never felt comfortable wearing my chain on the South Side, so I would tuck it in my pants pocket before I got off the #6 bus back to my home in Hyde Park.

In retrospect, I realize that “chains” can have a different connotation on the predominantly Black and Latino South(east) Side. Chains can subconsciously function as a reminder of the captivity of many of our ancestors (West African, Native American, and Celtic alike). Additionally, they can serve as fodder for what was then a more anti-gay sociopolitical climate. Either way, I remain “chained” to the memory of Mr. Sync as well as the intellectual rigor and subcultural resistance he fully embodied until his death. RIP.



DUSK

Cross the river –
from rural to urban.

Memphis juxtaposed –
Nouvelle Égypte:

Turn on WYXR –
experimental soul
leaps out
the speakers
into my ears.

Coasting down
Music Highway –
constellations
descend ↓
↑ upon
notes.

Celestial silences
morph:

Shredding guitars
& guttural wails
coast ahead –
into
the
Nashville
deep.



Muse

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ΣP1LØG

I'm currently reading Andrea Barner's *Visionary Women*, in which she describes four American women thought leaders as people who believed in observing, learning from and respecting how nature and human societies actually worked. Rather than imposing ideas and seeking to control life from the top down, they celebrated and worked alongside the vibrant creativity found in organic ecosystems.

The vision of ØRGAN C1TY shares much of what Barner admired about thought leaders of the 1960s, whose values still reverberate today in arts, literature, culture and ecology.

In MAN1FEST, Kahlil Crawford encourages creatives to follow his lead and create new forms of work, new styles and new aesthetics rather than continuing to reinterpret the past. And what is more natural than constant change? It is change that distinguishes living organisms from non-life, stochastic vibrations or purposeful movement and thought...

Crawford's narration of his own creative journey reflects his own idiosyncratic path. The publication that has arisen out of this creative ferment, ØRGAN C1TY, offers up a thoughtful read, enjoyable at different levels, in which the contributors and aesthetics have been chosen for a reason.

—Cristina Deptula, Principal, Authors, Large & Small

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KAHLIL CRAWFORD

Kahlil is a poet, essayist and theorist. His work explores avant-garde art, music, design and subculture beyond rhythm (i.e. metarhythm). Writing in the tradition of classic Jazz & Be-Bop, his work is driven by Drum 'n Bass and Detroit Techno as expressions of existential futurism.

Kahlil proudly holds degrees from Hampton University, North Park University and the School of Life.